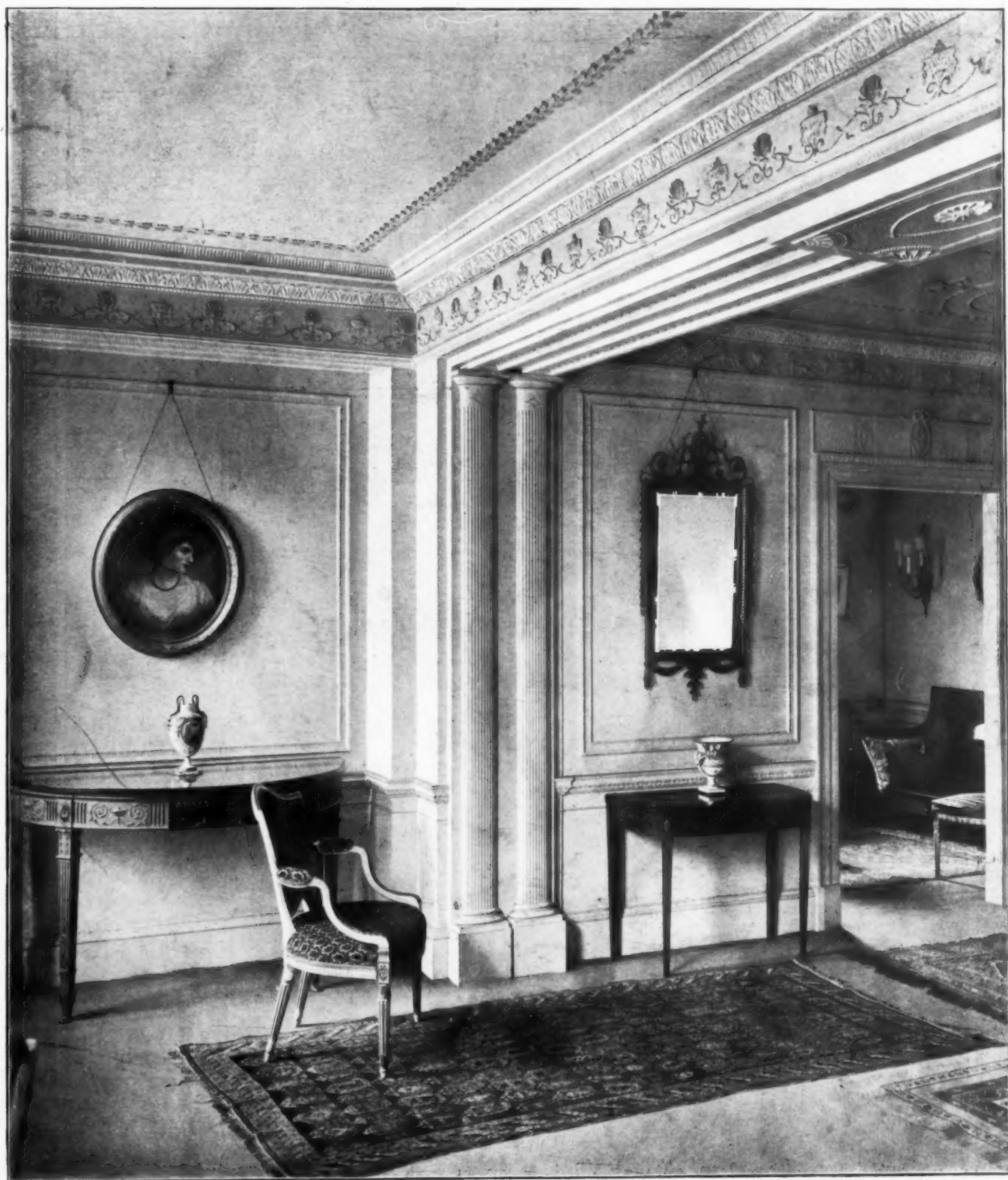


COUNTRY LIFE

ARCHITECTURAL SUPPLEMENT

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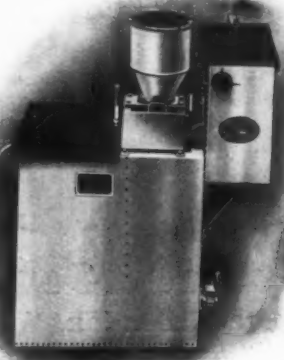
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THE WORK OF Mr. E. L. LUTYENS.

AN acute American critic has lately said that the domestic architecture of Great Britain to-day is not only a finer thing than that of any other country, but better than that of any period of history. It is a large claim, which it would be immodest for an English writer to repeat, were it not made by an outside observer. As it was, we may examine it in a detached spirit. First, the praise is strictly limited to domestic work. In the larger field of civic building and in the planning of towns, in the exercise of the Grand Manner, Great Britain lags deplorably. The very individualism that is expressed so intimately in domestic building is a grievous handicap in schemes of a municipal or national sort. Our street architecture is a confused expression of unrelated eclecticism. The Palladian

pages of COUNTRY LIFE to modern domestic architecture. Within that period there have been illustrated the work of over a hundred architects, represented by more than one hundred and fifty houses. Among them has been shown every type of house which could claim sincerity in its treatment or reasonableness in its planning. This gallery of design has shown clearly enough how much of vitality informs the art of building to-day. The torch which was relit in the third quarter of the nineteenth century by men like Norman Shaw, Philip Webb, George Devey and Eden Nesfield is seen burning with increasing brightness. If these representative houses be regarded as a whole, they show the infinite variety of the problems which the architect has to solve. The complexity of life has wholly changed the conditions, though not the aim, of design. Provision has



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LAMBAY CASTLE: THE NEW KITCHEN COURT.

"Country Life."

manner stands cheek by jowl with Tudor fancies that are constrained by the urgent bands of Building Acts and commercial needs. One massive club-house in the dress of the French Renaissance competes with another that recalls an Italian *palazzo*. Quiet elevations that have survived from the days of Robert Adam and of the English Regency are overshadowed by towering monuments of a nondescript classicism, tortured to fit the plans demanded by business enterprise. The quiet and regular brick façades of the eighteenth century disappear with alarming rapidity, and are replaced by a restless assortment of warring elements. It is all very gloomy, and it is not clear whence help will come. Official persons, though well alive to the need for preserving notable national monuments, show little desire or intent to control the building of to-day and to-morrow, except in its relation to public health.

We turn, therefore, as our American critic has done, with refreshment to the field where individual taste may find its just expression in a building without destroying a neighbour by unhappy contrast—to the country house. During the last two and a-half years increased attention has been given in the

to be made for a machinery of living which, could an Elizabethan or Georgian architect revisit us, would leave him dumb and nerveless. The machinery has to be built into the walls and floors without making its ugly presence known. The house must show fronts unsullied by this wealth of contrivance. How well these practical difficulties are solved is clear when we remember how ingeniously the necessities of modern comfort are kept from obtruding their presence. When we turn to the greater question of design, the variety of treatment is nothing short of amazing. We are the inheritors of a great tradition of long development. We are at liberty to ransack the centuries for the architectural expression which best represents our outlook on life and manners. It seems unreasonable to choose any one moment in the centuries and claim for it an essential rightness of inspiration to be denied to others. Surely it is wiser to look on each succeeding style as, in its way, the just expression of its generation. Rightness in modern design is shown by the handling of these varying motifs, by the easy absorption of their essentials, and by a fresh expression of the chosen outlook in the same language, but in new phrases.



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IN THE NORTH COURT.

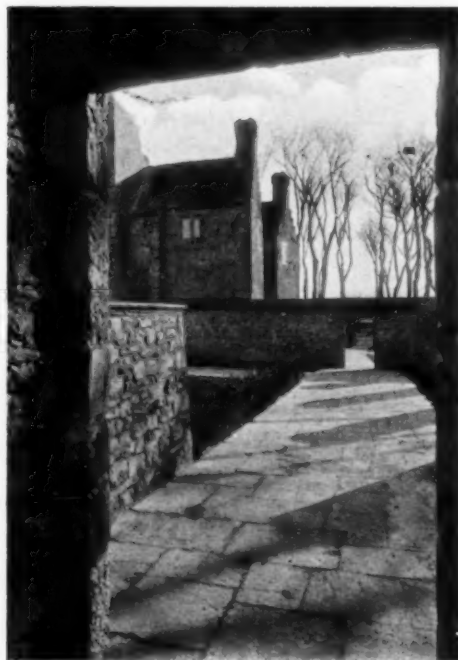
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THE ENTRANCE FORECOURT.

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FROM THE NORTH.



LAMBAY: NEW BUILDING FROM NORTH-WEST.

Architecture can no more invent new and worthy elements of design than literature can create a new language. Just as a modern writer will abjure the precise imitation of Elizabethan forms, though he may seek to express the strong spirit of their day out of a vocabulary but little changed, so does the architect set his skill to solve new problems with old materials, and from the same elements to create new compositions. Guided by tradition, but stimulated by fresh needs to make a new architecture rather than mere copies of the old, the domestic builders of to-day deserve well of their generation. Among them are many men of outstanding ability, so many, indeed, that it would be invidious to particularise. Each has his own gift and personal note. To one some early phase of traditional building most appeals by its welding of simplicity with elasticity of plan. Another is at home with the more restricted opportunity given by the balance and sobriety that came with the full Renaissance. If it be asked why a supplement is devoted to illustrating the art of one man rather than of many, it is because it is good and convenient to see how a single mind approaches varying problems. This purpose cannot well be encompassed within the limits of an ordinary

article. The choice of the work of Mr. E. L. Lutyens to serve this end may be held to mark the high place which he fills in the admiration of his professional brethren. It is the more just because his reputation has been won chiefly in the field of domestic architecture, whereas many of his contemporaries have spent their art on buildings of other kinds. That is not to say that Mr. Lutyens is not already winning a name in what may shortly be called monumental architecture, but in the public eye he has been hitherto associated with house-building. That the future will bring him the same eminence in the larger field no one who has followed his career can doubt. His choice as architect for the memorial of King Edward VII., in conjunction with Mr. Bertram Mackennal as sculptor, marked the recognition of that ability in public work which he had already shown by the dignified design for the British Pavilion of the Rome Exhibition of 1911. His present service on the highly important committee which is to report on the planning of the new Imperial City at Delhi, and the satisfaction so widely expressed at his appointment, confirm the belief in his gift for conceiving large architectural schemes in the grand manner. It is, however, impossible within the scope of this supplement to show at all

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BEFORE THE FIRE.

DURING THE FIRE.
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AFTER THE FIRE.

adequately any of his designs for civic architecture, and it seemed better, therefore, to confine the illustrations to domestic work. The significance of his house design is strongly shown in the large influence it exerts on the work of the younger men of the day. Though a reverent follower of all good traditions, with a singular gift for absorbing those local manners of building which give an inevitable air of ease, he brings to the great task of design a freshness of treatment and a gaiety of idea that arrest and satisfy. In the following notes on the building illustrated an attempt is made to describe some few of the qualities on which rests the fabric of our appreciation.

LAMBAY CASTLE.

THE new building at Lambay is so interesting an example of Mr. Lutyens' art that some additional account of it may well be given here to supplement what is said elsewhere in this issue. The original castle was very primitive in its arrangement. The ground floor rooms were entered on the north-west side, and only one fireplace existed, which remains in the eastern end of the sitting-room. Others were accordingly provided. On the first floor there were originally four. The old entrance was certainly where is now the door to the north entrance hall. It had been walled up, but was lately re-opened. The opposite door to the south entrance hall is new. The castle walls were covered with lime-mortar and pebble-dash on the outside, and this was retained, for the masonry was very rough. In connection with the making of the new wood staircase in the castle proper, the middle part of the wall on the south-east front had to be re-constructed. In the course of the work it appeared that this front had been originally recessed like the entrance front on the north-west. It would seem, therefore, that the filling-in was done when the predecessor of the new wood stair was built. In that case the old castle would have either lacked a staircase altogether or had a trap-door and ladder to connect the ground and first floors. No trace of such a trap-door remains. There is a second important staircase of stone in the south-west corner of the new quadrangular block, it forms a link between the



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FROM THE SOUTH-WEST.

"Country Life."



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LAMBAY: THE NEW WOOD STAIRCASE.

"Country Life."

old and new buildings, for its foot is at the end of the long passage which connects them on the ground floor level. In the new building advantage was taken of the stone that the island affords, a splendid blue-green porphyry, shot with feldspar crystals. As this is rather refractory to work, the mullions and other dressings are of a cool blue-grey limestone that comes from near Skerries on the mainland and has been skilfully wrought by the local quarrymen. The roofs are covered with grey pantiles and the sides of the dormers are hung with flat tiles of the same colour. Very wisely Mr. Lutyens made no attempt to reproduce in the new block such characteristics of the old as the crow-step gables that are so delightful a feature of the castle. Moreover, in the necessary re-building of the north-east front he has not hesitated to mark its newness and relate it to the new wing by hipping the roof of the small corner bay and by parapetting the larger one. The new wing is kept low and markedly domestic in character, so that it does not compete with



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A BEDROOM FIREPLACE. "*Country Life*."

the military note of the old castle.

The kitchen court is particularly attractive, with its broad sweep of pantiled roof, its demure dormers and its pavement, part of slabs and part cobbled. Of the interiors little need be said, for the pictures explain them. The stone stair has a fine dignity, and the wood stair, by its hint of Elizabethan feeling, is reminiscent of the John Chaloner whose life is so much interwoven with the story of the island. Considerable alteration was necessary to create the present sitting-room out of two small chambers, and the new pointed arches are very successful. On the first floor of the old castle are connecting bedrooms and a nursery suite, and one of the stone fireplaces is now illustrated.

The gardens are as yet immature, but it can be seen how pleasantly they have been laid out. Much excavation was necessary to produce the north court with its varied levels, and the shale thus removed was used to fill in the broad wall that surrounds the castle enclosure. The



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Architect

Mr. E. L. Lutyens.

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pergola is not yet complete, for stout timbers have still to be placed on the great round masonry pillars, but in years to come it will make a shaded walk from the castle to the little garden-house. A feature of the island growth is the profuse way in which fuchsias thrive. Here, as in Connemara, the soft sea air swiftly turns a low bush into a great hedge, brilliant with showers of crimson blossom.

NASHDOM, NEAR TAPLOW.

THESE could hardly be a greater contrast in diverse architectural manners than is yielded by a comparison of the pictures of the additions to Lambay Castle with the single illustration now given of Nashdom. In a future issue the latter house will be illustrated with



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NASHDOM, TAPLOW.

"Country Life."

The enclosing walls of both the east and west courts mark by their splay the unusual plan of the castle itself, and the western forecourt has an added interest from the stone runnels that intersect its paving. Not often can it be said of an old building that additions covering an even greater area have failed to take away the charm of the old, and still more rarely that they have increased it; but no less is true of Lambay Castle.

the fulness that it deserves, but it is shown here to mark the widely varying problems that are solved by architects to-day. In Nashdom, the country home of Prince Alexis Dolgorouki, Mr. Lutyens has devised a house of singular dignity with materials of the simplest. It would be difficult to find a building which owed so little to "arts and crafts" and relied so exclusively on mass and proportion. The site was a difficult



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PAPILLON HALL: FROM THE EAST.

"Country Life."

one, sloping sharply downwards from east to west, but its very difficulty proved to be the root of opportunity. The great garden stair that runs down from the level of the house to the lower lawn is a triumph of successful contrivance. Like the house, it is of simple brick and tile, with its retaining walls whitewashed. It is laid out without any artfulness of curve, and relies wholly on the masculine disposition of its platforms and walls. Its severe line is in accord with the angular mass

of the house, the latter but slightly relieved by inconspicuous roof and chimneys, and by two bays of flat curve on the garden front. There is a hint of French feeling in the whole design, but it is hard to say where it resides. The impression is helped, no doubt, by the green jalousies, but it is due inherently to the atmosphere of mingled opulence and austerity which belongs to a great whitewashed building. Nashdom is a fine exercise in that simplicity which has in it a hint of arrogance. It is



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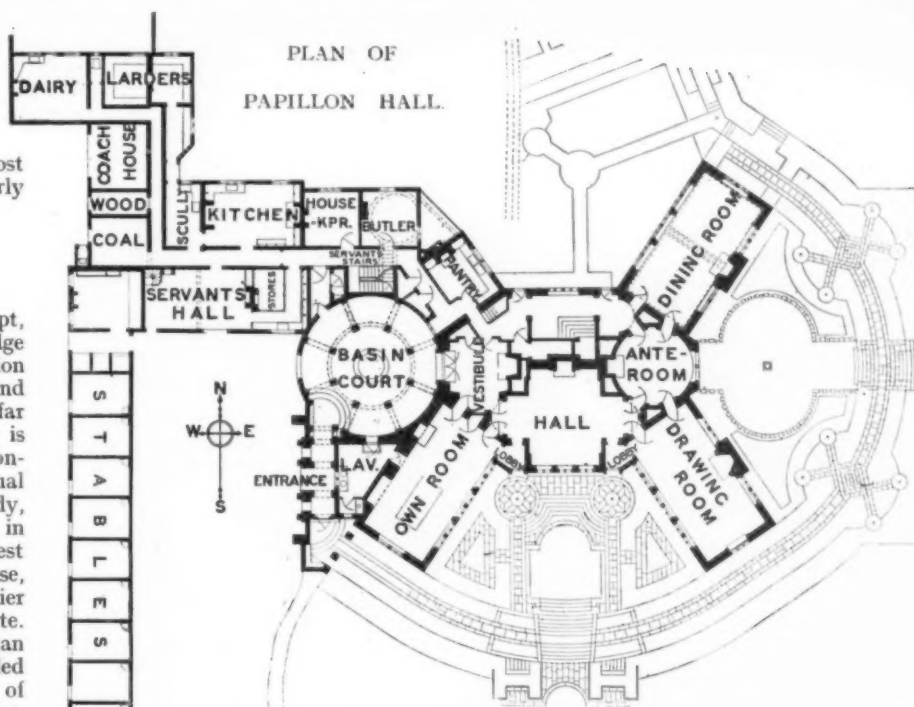
PAPILLON HALL: IN THE GARDEN.

"Country Life"

the more interesting to the student of Mr. Lutyens' work because its character is remote from the tender qualities which inform his smaller vernacular work in what may be called a farmhouse manner, and from the broad humanism that marks his most mature work in the spirit of the early eighteenth century.

PAPILLON HALL.

LAY students of architecture are apt, and naturally enough, to judge buildings only by the impression made by their elevations and decorative treatment. In so far as the plan attracts their attention it is usually only by reason of its practical convenience. There is, however, an actual beauty of plan which is well worth study, and Papillon Hall shows that beauty in large measure. The diagonal wings suggest a butterfly, and the name of the house, which comes, however, from an earlier owner of the estate, is therefore appropriate. The type is not original, for Mr. Norman Shaw employed it when he remodelled Chesters, illustrated in *COUNTRY LIFE* of February 17th, 1912. Mr. Lutyens, however, has used the air with variations of his own, the most notable of which is the round Basin Court on the west side. This court has two practical merits, as well as its architectural charm. It serves to connect the main part of the house with the kitchen offices, which form a projecting block at the north-west corner, and it provides a dignified interlude between the entrance lobby and the vestibule,



through which access is given to the sitting hall. The problems presented by a butterfly plan are many, because the diagonal placing of the important rooms creates a number of angular spaces between them and the central block. The absorbing of these, without making the rooms themselves of an odd shape, requires considerable ingenuity—a quality which we do not seek in vain at Papillon Hall. Two of



the angles have been taken up on the south front by the provision of lobbies between the hall and the paved garden, and these are as convenient with their five sides as they would have been if rectangular. Other corners were masked by making the ante-room on the east side circular, while the remaining odd spaces are used either as cupboards or for lavatory and similar accommodation. The outstanding

are formed by the wings. On the south front this area has been filled with paved work and a shaped pool, which appear in one of our illustrations, and show Mr. Lutyens in a characteristic mood as garden designer.

A dolphin serves as fountain and is poised on a pipe which leads the water to its mouth. The pool is pleasant with broad-leaved water plants. In another part of the garden paved



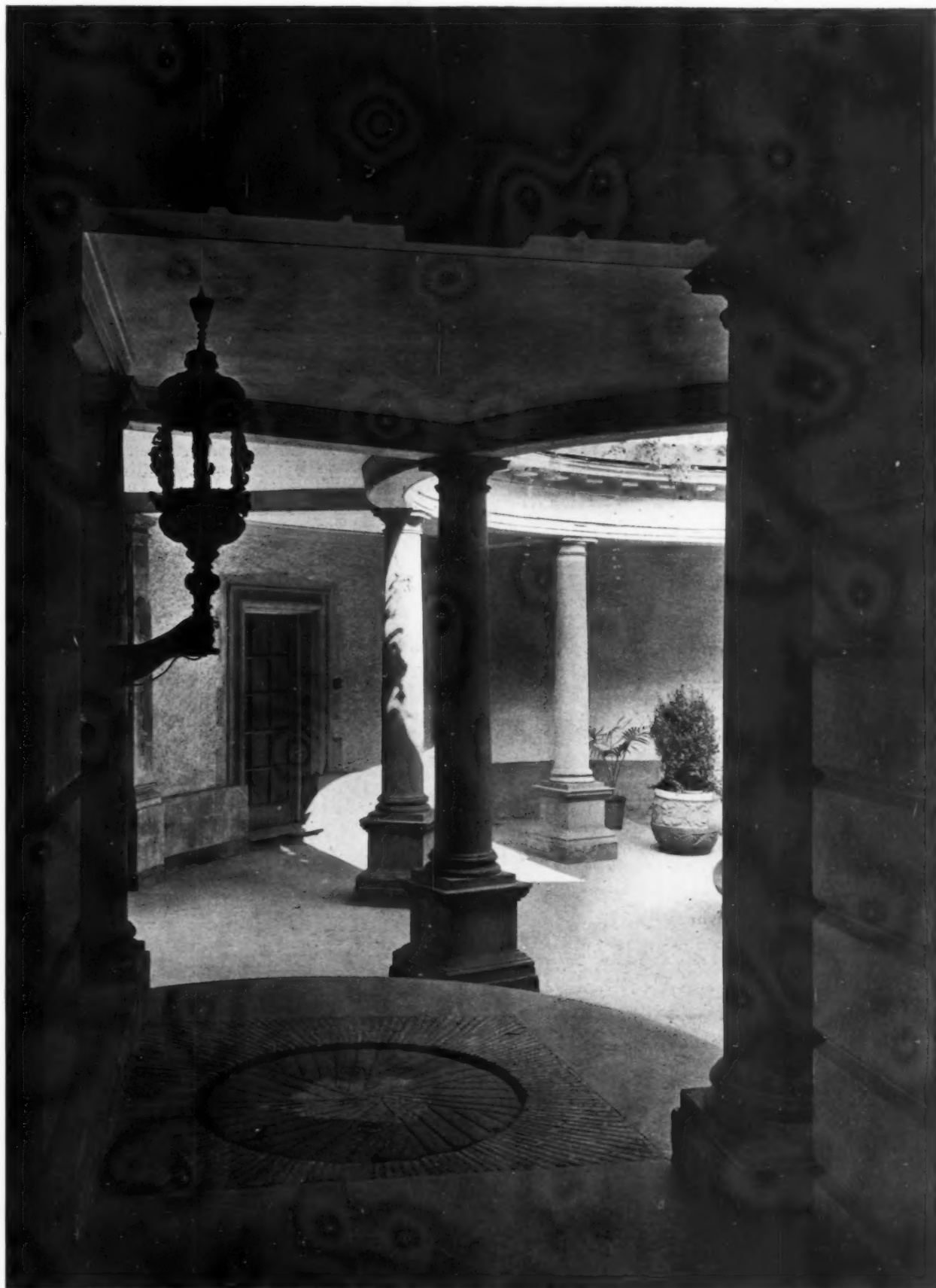
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PAPILLON HALL: THE SOUTH FRONT.

"Country Life."

feature of the house is the Basin Court with its round colonnade. It is of one storey only, and the middle of the court is open to the air. There is a roof to the covered part with access from the first-floor rooms. This flat is in connection with the nursery suite, and forms an outdoor playroom. A very delightful feature of butterfly or suntrap plans is the partly-enclosed garden spaces which

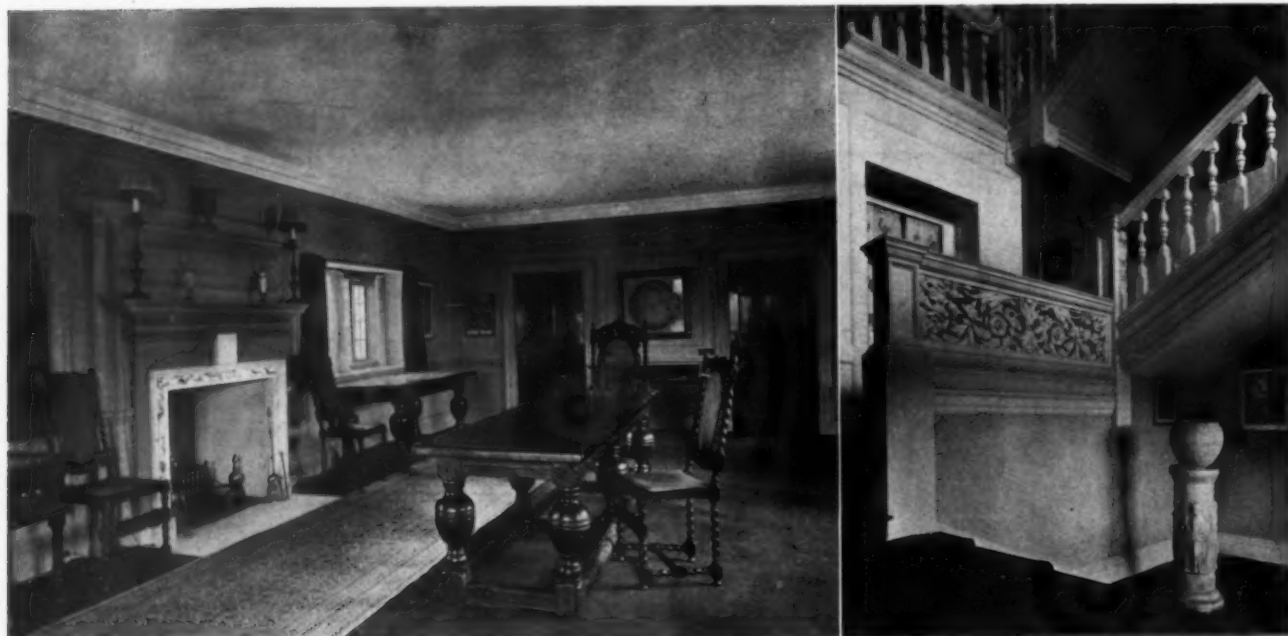
walks are divided from broad herbaceous borders by turf, and one of them leads past a summer-house with conical roof to a pair of brick piers. Surmounting them are leaden figures that might have stepped from a Watteau canvas. They are not unlike the famous shepherd and shepherdess in lead which are to be seen at South Kensington Museum and elsewhere. In the eighteenth century, as we learn from J. T. Smith's *Nollekens*



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PAPILLON HALL; LOOKING INTO THE BASIN COURT.

"Country Life."



PAPILLON HALL: DINING-ROOM—

—AND STAIRCASE.

and *His Times*, they were wont to paint their lead figures in natural colours, but that needs a more robust sufferance of bright decoration than finds favour to-day. Lead, if left to the kindly touch of wind and rain, will weather in silvery patches that accord better than anything else with green surroundings. It is pre-eminently the English material for garden ornaments. The hall is a delightful apartment. There is a window over

the fireplace, which yields a view to the staircase beyond, and the flues are carried right and left of this opening. The drawing-room is particularly attractive with its barrel vault, decorated with ribs of modelled vine pattern. The whole treatment of this room suggests the influence of Mr. Philip Webb, and its charm is accentuated by the beautiful furniture collected by its owner, Mr. Frank Belville.



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PAPILLON HALL: THE DRAWING-ROOM.

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INDOOR WIND DIALS.

OVER a hundred and fifty years ago Isaac Ware suggested that the blank space in the panel of an overmantel might be filled with a wind-indicating dial. The author of a recent book devoted wholly to fireplaces and their history quoted Ware with the wish that such a device might be tried nowadays. He was evidently unaware that Mr. Lutyens has been doing it for some years. One example is to be seen at Whalton Manor and another at Nashdom. The latter is now illustrated below. In both cases the dial, round which the wind-pointer swings, is decorated with a map of the district, so that the compass lettering on the outer ring serves to mark both the direction of the wind and the position of the surrounding landmarks. The mechanism of the pointer is simple. A small additional flue is provided in the chimney, down which runs a rod connected by cog-wheels both with the weathercock outside and the pointer on the dial. It would be difficult to find a more interesting or decorative treatment for the broad panel of an overmantel.

WHALTON MANOR, . . . NORTHUMBERLAND.

THERE is no more searching test of an architect's ingenuity than his alteration of old buildings to make them suit new uses. The difficult conditions imposed often exhibit him in the light of a good man struggling with adversity. The mere addition of two or three rooms may raise problems that sorely tax his invention; but the case of Whalton Manor was far more complex, for it involved

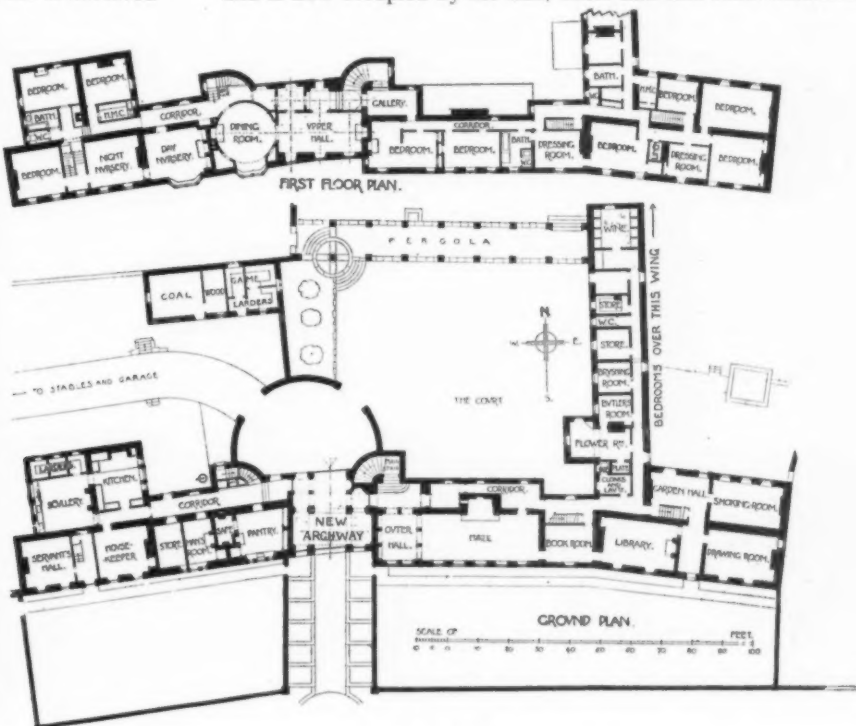


PAPILLON HALL: THE SITTING-HALL.

the welding together of the side of a village street into one house. Originally the rooms to the right of the new archway were two houses, which were thrown into one, with the addition of the wing of kitchen offices running northwards. This was the state of the house when Mr. Lutyens was called in to enlarge it. To the left of what is now the new archway were a house and cottage, which had been turned into a single dwelling, the cottage being converted into a wash-house. The task before Mr. Lutyens was to provide a new dining-room and hall, and to join up these oddly-assorted elements into a new home. Between the buildings to the left and right of the new archway there was no sort of connection, and the provision of one was no small part of the difficulty. The part of the old manor house that had been used for domestic offices was cleared out, and is now occupied by the hall, outer hall and main staircase.



DIAL FOR A WEATHERCOCK.



WHALTON MANOR: PLANS.



WHALTON MANOR: NEW SOUTH FRONT.



FROM THE NORTH-WEST.

The original drawing and smoking rooms and library remained unchanged. The old house and cottage to the left of the archway were converted into kitchen premises, and other servants' quarters were arranged in the old north wing. The chief difficulty of the situation was solved, and admirably solved, by providing over the new archway an upper hall, which connects the head of the main staircase with the new round dining-room built up on the walls of the old cottage. The requirements of service were met by building a service stair from the kitchen corridor to the dining-room corridor and providing a lift alongside it. In other respects the alterations were slight, and the accompanying pictures reveal practically all the new work. Particularly attractive are the vaulted undercroft of the archway and the treatment of the stone hall on the ground floor. The charming feature of a round dining-room has been secured without prejudicing the



WHALTON MANOR: AT THE FOOT OF THE NEW STAIR.

rest of the plan, for two of the cut-off corners serve as useful cupboards, and the others are absorbed quite naturally into the

corridor. The exterior treatment is simple and full of character. The staircases indicated the curved wings of the new north front, and the line is taken up by the enclosing walls of the little paved yard. The scheme was completed and the outbuildings related to the whole by the building of a stout stone pergola that forms a court on the north side. Though the extent of the new work outside is not great, it is enough to show that the spirit of Northumbrian building, masculine and strong, has been justly assimilated.

As to the general impression which any broad survey of Mr. Lutyens' work is likely to make on the observer, it is difficult to write fruitfully, for the usual phrases of architectural criticism are not very helpful. His buildings, however, clearly present one outstanding quality—they are instinct with

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style, not in the usual meaning of the word that nails work to an historical period, but as Pater used it—"for there is style there; one temper has shaped the whole; and everything that has style, that has been done as no other man or age could have done it . . . has its true value and interest." For all his faithfulness to tradition, Mr. Lutyens impresses on his work a personal quality that is unmistakable and that eludes the copyist. "A certain strangeness," says the same critic, "something of the blossoming of the aloe, is indeed an element in all true works of art; that they shall excite or surprise us is indispensable. But that they shall give pleasure and exert a charm over us is indispensable too; and this strangeness must be sweet also—a lovely strangeness." It is precisely because Mr. Lutyens uses his power of artistic surprise with reticence that it never becomes antic. As soon as he has enlivened his composition with a gracious touch of strangeness, he retires into a gravity which retains our interest because it is unconscious, and never verges, as grave designing is apt to do, on dulness.

BARTON ST. MARY, EAST GRINSTEAD.

BARTON ST. MARY is a typical South Country house, with white plastered walls and window dressings of red brick. An effect of simple richness is secured by the long ranges of narrow casements divided by bull-nose mullions. Despite the small height of the windows, they give full light to all the rooms. The elevations are the direct outcome of the plan, which is irregular, and demanded, therefore, an unsymmetrical treatment. Not the least charm of the house is the way the garden steals its way up to the walls. The little entrance forecourt is laid with rough flagstones, their wide joints hospitable to poppies and snapdragons, daisies and stoncrop. On the south side of the house retaining walls of yellow stone from Ashdown Forest, dry-built, hold up the terraces, and brilliant picotees give them the air of a rock garden. Barton St. Mary is a good example of a lately-built house, where Mr. Lutyens has kept to his earlier vernacular manner, as distinguished from Temple Dinsley, Middlefield, Heathcote and others, where the gable has wholly given way to the hipped roof and the mullioned range of casements to the sliding sash.

This type of house gives the feeling of homeliness in marked degree. It is, perhaps, more instinct with an obvious air of comfort than houses designed in a graver and more formal manner. As Vivian says in that storehouse of paradoxes, *The Decay of Lying*, "If Nature had been comfortable, mankind would never have invented architecture, and I prefer houses to the open air. In a house we all feel of the proper proportions. Everything is subordinated to us, fashioned for our use and our pleasure." It is more true of a house designed on an unsymmetrical plan than of one that is planned to preserve a classical balance, that every detail of arrangement can be made



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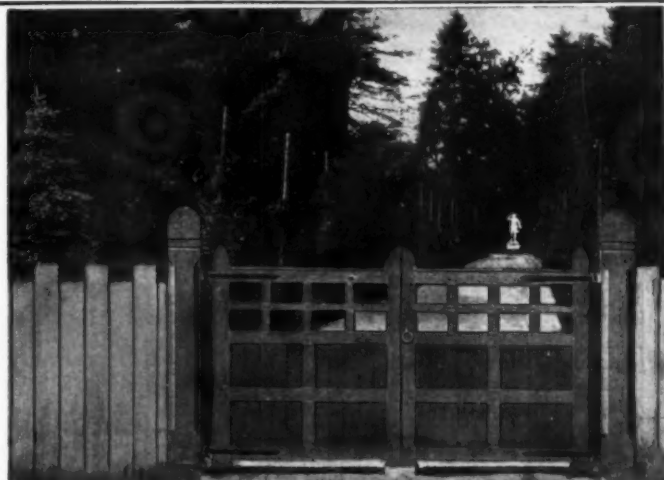
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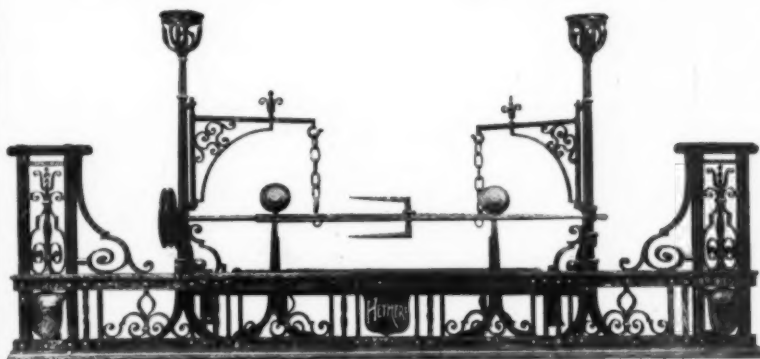
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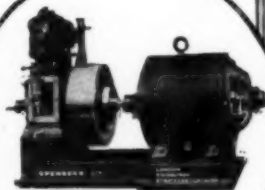
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subject to personal fancy. A symmetrical plan may demand some sacrifices of preconceived ideas as to the size and shape of certain rooms. It may be difficult, for example, to vary the heights of rooms on the same floor without disturbing the proportions and arrangement of the window openings. In a house of the less constrained type of Barton St. Mary such variations can be made the basis of attractive features that will add to the interest of the elevations and grouping. These facts go to show the need for a reasonable freedom in the choice of design, a freedom demanded as much by the variableness of personal taste as by the conditions of site and aspect and by local traditions of building.

SULLINGSTEAD, HASCOMBE, SURREY.

THE particular interest of Sullingstead is that it was, in its original form, one of the first buildings designed by Mr. Lutyens. Begun in 1896, it shows him following in Mr. Norman Shaw's footsteps, experimenting with half-timber work and tile-hanging. A year or two ago he added a drawing-room which shows his later and graver manner, modified as it is by the need to make it rhyme with the earlier work. The house stands remote and sequestered. We come upon it with a sense of surprise. The entrance front is on the north side, and the ground slopes sharply down southwards. Standing well above the house on the side of the hill is a detached porch,



SULLINGSTEAD : TWIN GABLES.

from which steps wind down to the narrow court before the front door. The projecting wing of the building here is in oak and plaster, set on a dwarf brick wall, and is seen best in our picture "From the West."

In the design of the new drawing-room wing Mr. Lutyens has shown a notable judgment. While by its big sash windows and prominent dormers and hipped roof he has given it a character wholly different from the gabled tile-hung front which it adjoins on the south front, the feeling of the older work is carried on by the weather-boarding which covers the space above the cornice. When we turn the corner and see the boarded twin gables of the west side, we find the relation between new and old still more intimately maintained, though the cornice marking



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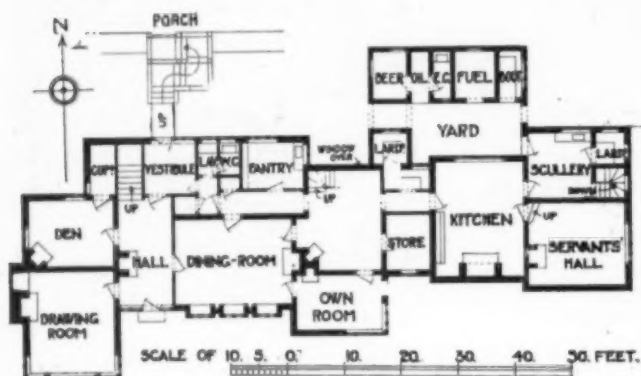
the later manner is continued. In the result the two distinct motifs of design are mingled so subtly and yet so rightly that the whole house maintains its unity. It is from things like this that we see the inextinguishable pleasure taken by Mr. Lutyens in the technique of his art. While no one is more wedded than he to the great basic traditions of architecture, the originality which he brings to the treatment of ordinary materials fills his work with surprise and vitality. This attitude of mind it is that establishes a community of purpose between him in building and Robert Louis Stevenson in writing. Some advice that the latter gave to an art student seems so ripely to point the way to the success that Mr. Lutyens has achieved, and is of such wide



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application, that it is worth quoting. R. L. S. headed it, "Notes for the Student of Any Art," and after an appeal against a narrow devotion to one art to the exclusion of the others, and a warning against realism which scarcely applies to building, he comes to technique. "Bow your head over technique. Think of technique when you rise and when you go to bed. Forget purpose in the meanwhile; get to love technical processes; to glory in technical successes; get to see the world entirely through technical spectacles, to see it entirely in terms of what you



SULLINGSTEAD: GROUND FLOOR PLAN.

can do. Then when you have anything to say, the language will be apt and copious."

People do not realise how much success in any art is dependent on a grasp of sheer technique, and in the nature of things cannot realise it. Their general taste may enable them to applaud or reject broad effects without the joy in particular details that comes with *expertise*. An architect must, of course, have "something to say," a conception that is right alike in plan and proportion; but unless he sees it through technical spectacles, and brings to his task an invention "apt and copious," the completed work is likely to miscarry. In this connection it is satisfactory to know that the agencies concerned with architectural education



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in England are being rapidly salved from the disorganised state in which they have too long been. Though it is doubtful whether the national temperament is ever likely to absorb the methods of "L'Ecole des Beaux Arts," a straiter attention to academic methods cannot fail to enlarge that ability in technique which is even more necessary to the man of average ability than to the artist of original genius.



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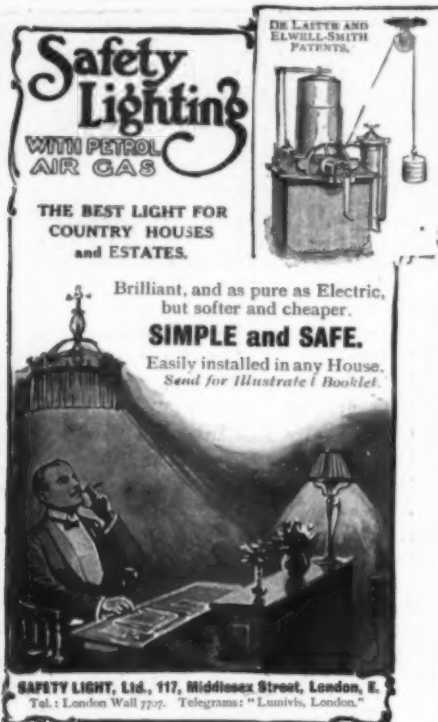
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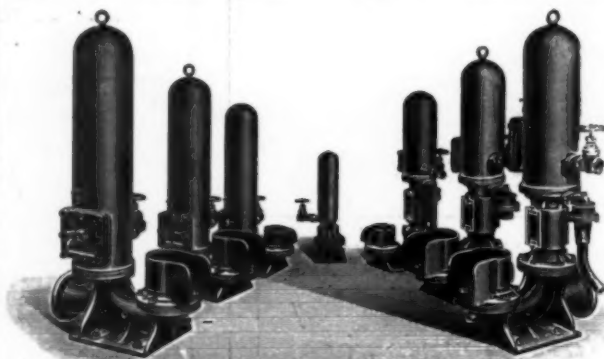
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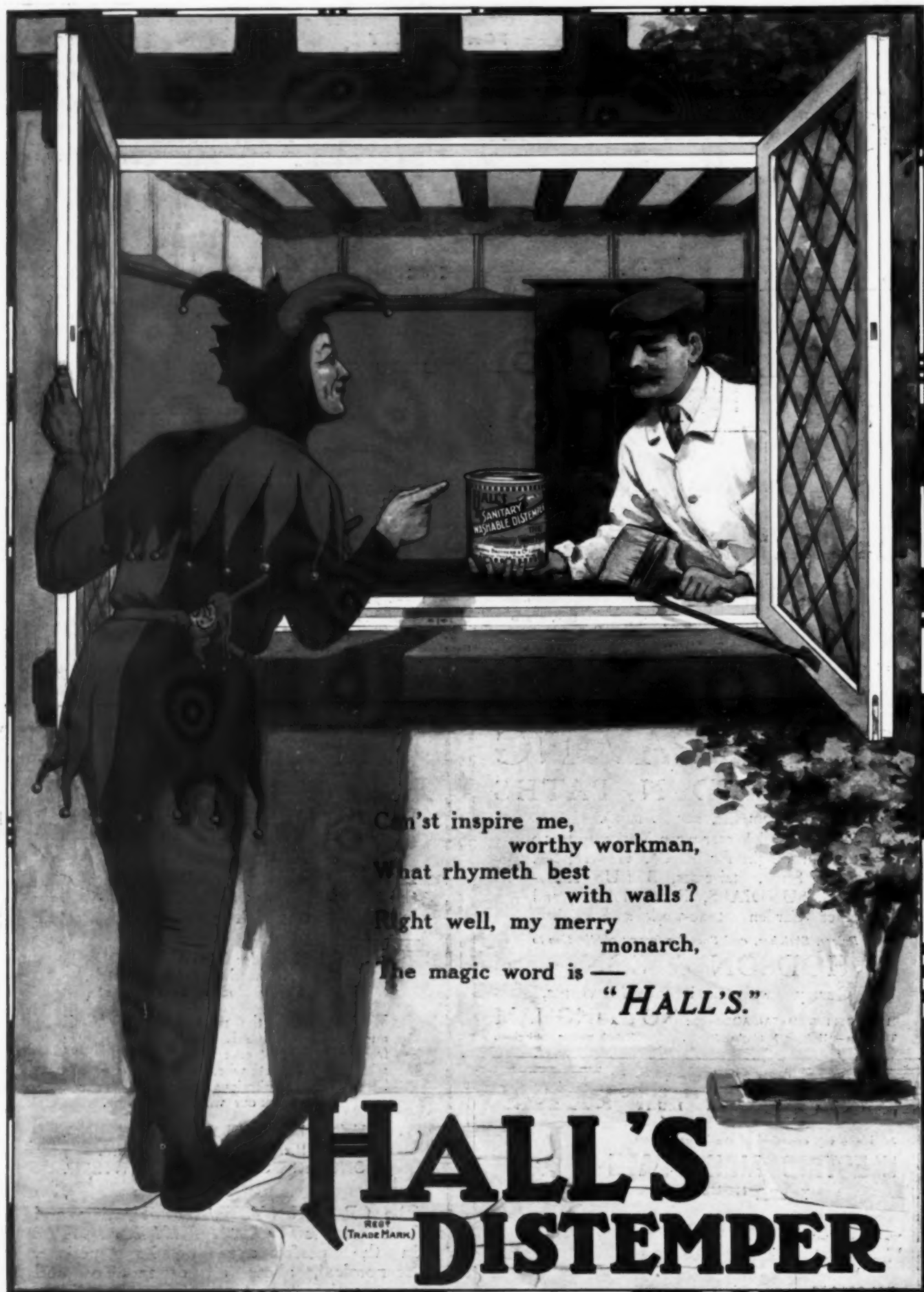
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